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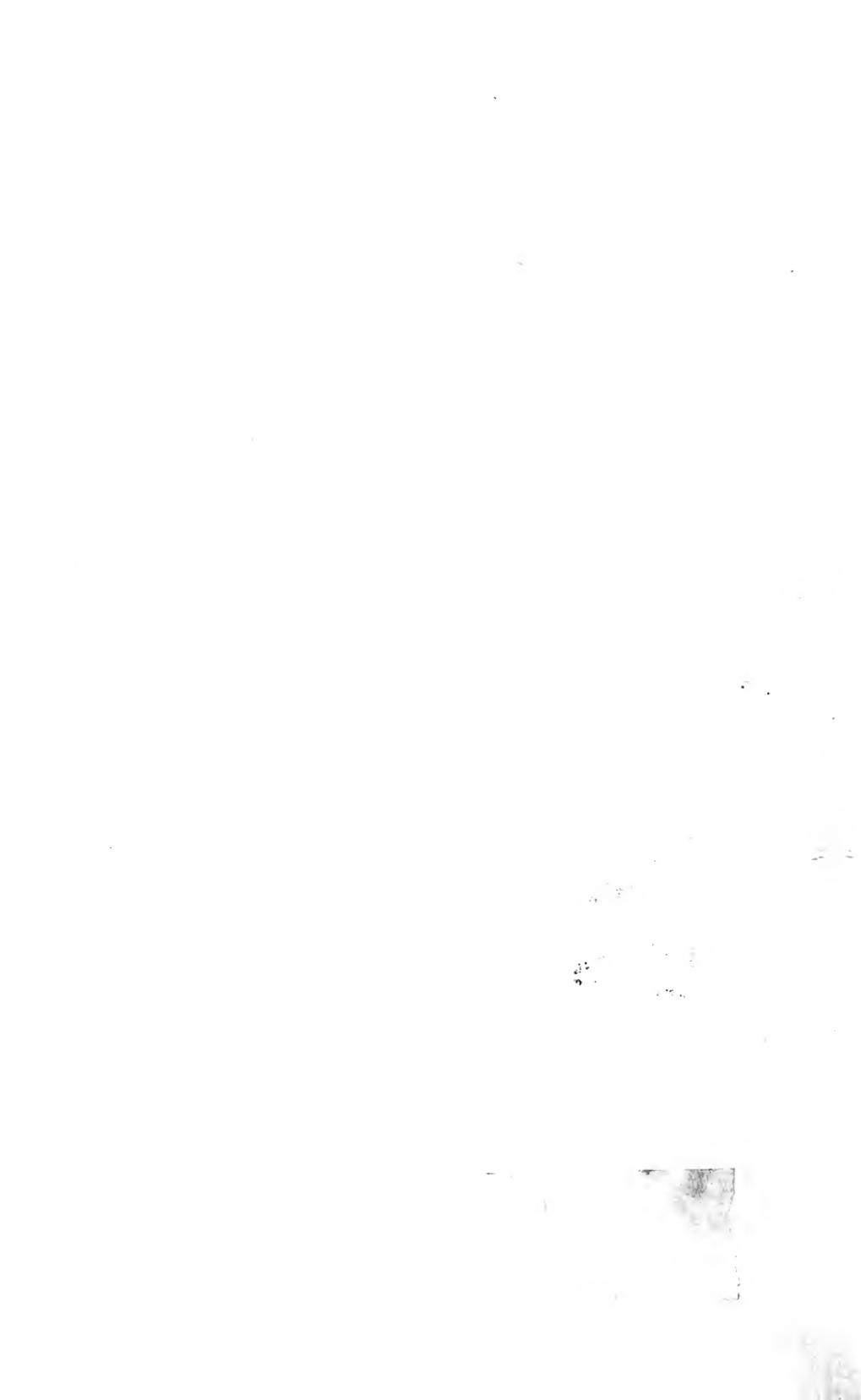
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ADDITIONAL EXERCISES

TO

HARMONY:

ITS THEORY AND PRACTICE.

BY

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P R E F A C E .

THE present collection of exercises is intended to supplement those given at the end of the different chapters in the author's *Harmony: Its Theory and Practice*, as experience has proved the utility of a large number of exercises on each separate branch of the subject. In its general plan, the present series resembles the earlier exercises, but with this difference, that as the student is presumed to have already worked the exercises given in the volume, the average difficulty of the additional pieces—especially of the later ones—is slightly greater than in those which he has previously met with.

No satisfactory reason can possibly be given why harmony exercises should necessarily be (as they certainly are in most books) a mere series of dry chords, mostly in notes of uniform length. An attempt has, therefore, been made in the present work to do for harmony what the late Stephen Heller did so admirably for pianoforte studies—to invest them with musical interest, thus cultivating the student's feeling for melody and rhythm, while at the same time giving him an insight into the harmonic relations of the various chords employed. For this purpose, all the exercises, excepting a few of the earlier ones, are the basses of little pieces, varying in length from eight to thirty-two bars, and containing considerable diversity, both of rhythm and of cadence. In dealing with the various discords, such as the ninths, elevenths, and thirteenths, it has not been thought needful, or even desirable, to insert them in every bar. The author's aim has been to show how they could be introduced easily and naturally, as a composer might use them in the course of a piece. The rarer discords will, therefore, be much seldomer met with in these exercises than those which in actual practice are more commonly employed.

Considerable attention has been paid in writing these little

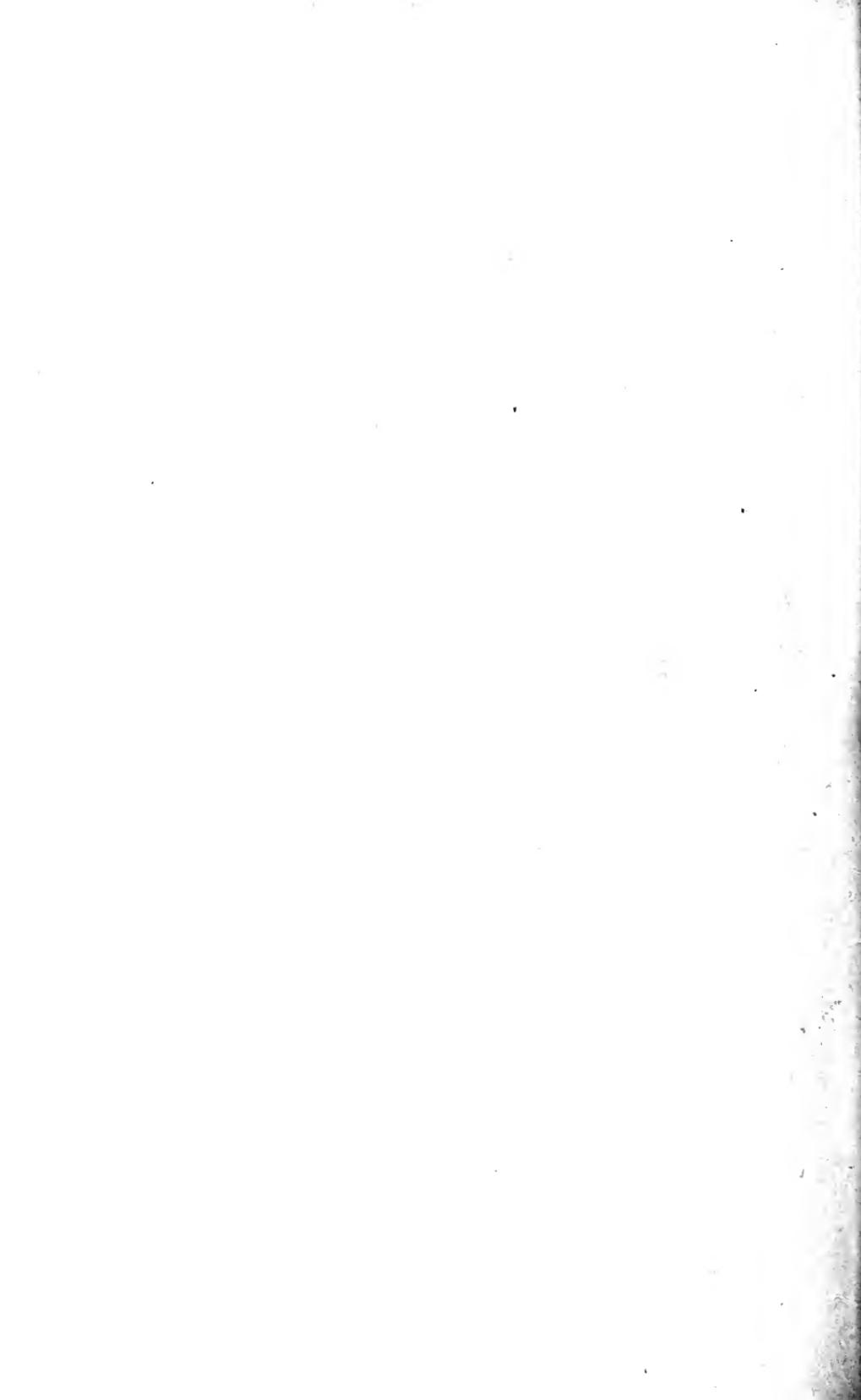
pieces to variety of rhythm and style. With the view of assisting the student in understanding the character of the music required, time indications are added to all except the simplest little pieces. It has been thought desirable to put all the chants and hymn-tunes together at the end of each chapter, instead of mixing them with the other pieces. The remaining exercises are arranged, as far as possible, in the order of difficulty. A few of the hymn-tunes given are familiar melodies; but by far the greater number of them, and the whole of the chants, have been written specially for the work.

As some of the later exercises will unquestionably be found difficult by the student, he may be inclined, after one or two failures, to conclude that it is impossible to obtain a satisfactory melody. It is, therefore, advisable to say that every exercise in the book, without exception, has been written out in full before the bass has been set; there is, therefore, not one which is absolutely unworkable. In cases of difficulty it will often be found expedient to change the position of a chord. If, for instance, a minim is given in the bass, two crotchets may be freely written above it, with the chord in two positions. The use of passing and auxiliary notes, both accented and unaccented, will frequently be of service in securing a more flowing melody. As an additional aid to the student, the best position for the first chord is marked in each exercise, the figures 8, 3, and 5 indicating that the octave, third, or fifth of the bass note is to be in the *upper* part.

A key has been prepared, and is in the press, to the whole of these exercises, as well as to those given in the *Harmony*. This has been done partly in compliance with numerous requests, partly also in consequence of the author's experience that in many cases pupils (perhaps, occasionally, teachers also) fail to see the melodic possibilities of the basses set. To those who are studying without the aid of a master, it is hoped that the key will be found of service. Two cautions must, however, be given to those who propose to use it. First and chiefly, it should in no case be used as a "crib"; the student who attempts to save himself trouble by referring to the key whenever he finds himself in difficulty will never make satisfactory progress—it is like learning to swim with corks. The proper use of the key is for comparison *after the exercises have been worked*, and not while in course of working. Such comparison will be profitable, not only as showing actual mistakes, but as letting the learner see what chances of a good

melody he may have missed. The second caution is, that the student is not to suppose that his exercise is necessarily wrong merely because the position he has chosen differs from that in the key. There are often many good ways of working the same exercises, and the author has himself written several of them in more than one position. There will generally be one *best*; but this need not exclude others from being good.

LONDON, *November*, 1890.





ADDITIONAL EXERCISES

TO

HARMONY:

ITS THEORY AND PRACTICE.



CHAPTER V.

THE DIATONIC TRIADS OF THE MAJOR KEY.

(Pages 52—64.)

(I.)

(II.)

(III.)

(IV.)

(V.)

(VI.)

(VII.)

(VIII.)

(IX.) Double Chant.

(X.) Double Chant.

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CHAPTER VI.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

(Pages 65—73.)

(I.)

(II.)

(III.)

(IV.)

(V.)

(VI.)

(VII.)

(VIII.) Double Chant.

(IX.) Double Chant (*Per recte et retro*).

[*Note.*—A Double Chant *per recte et retro* (“forwards and backwards”) is one in which the third strain is the first read backwards, and the fourth is the reverse of the second. It will be seen that this is the case with the bass here given, and the other parts must be similarly treated. This will be found less difficult than the student may perhaps imagine.]

(X.) Hymn Tune.

(XI.) Hymn Tune.

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The top staff shows measures 8-12, and the bottom staff shows measures 13-15. The vocal line consists of eighth-note patterns. Measure 8: 8, 6. Measure 9: 6, 6. Measure 10: 6. Measure 11: 6, 6. Measure 12: 6. Measure 13: 6. Measure 14: 6, 5. Measure 15: 3.

(XII.) Hymn Tune.

A musical score for 'The Star-Spangled Banner' featuring two staves of music. The top staff uses a treble clef and a 3/4 time signature, starting in B-flat major. The bottom staff uses a bass clef and a 2/4 time signature, also starting in B-flat major. The vocal line consists of eighth-note patterns. Measure 3 starts with a dotted half note followed by a sixteenth note. Measures 4-6 show a repeating pattern of eighth notes. Measures 7-10 start with a sixteenth note followed by eighth notes. The key signature changes to A major at measure 7, indicated by a sharp sign in the treble clef circle.

(XIII.) Hymn Tune.

(XIV.) Hymn Tune.

CHAPTER VIII.

THE DIATONIC TRIADS OF A MINOR KEY, AND THEIR INVERSIONS.

(Pages 79—86.)

(I.)

Musical score for 'The Star-Spangled Banner' showing measures 8 through 15. The key signature changes from G major to F# major at measure 11. Measures 8-10 show a descending scale pattern. Measures 11-12 show a melodic line with eighth-note patterns. Measures 13-15 show sustained notes and eighth-note patterns.

(II.)

(III.)

(IV.)

A musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one flat. It contains six measures of music. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one flat. It also contains six measures of music. Below the staves, there are numerical markings: '3 6 6 4' under the first measure of the top staff, '6 5 6 4 3' under the second measure of the top staff, and '6 5 6 4' under the third measure of the bottom staff.

(V.)

(VI.)

(VII.)

(VIII.)

(IX.) Double Chant.

.X.) Double Chant.

(XI.) Hymn Tune.

(XII.) Hymn Tune.

CHAPTER IX.

THE CHORD OF THE DOMINANT SEVENTH.

(Pages 87—100.)

(I.)

(a)

(II.)

(III.)

(IV.)

(V.)

(VI.) *Andante.*

(VII.) *Andante.*

(VIII.) Double Chant.

(IX.) Double Chant.

(a) A line placed under a bass note indicates that the harmony of the preceding bass note is to be retained.

(X.) Hymn Tune.

A musical score page for 'The Star-Spangled Banner'. The vocal part is in soprano C major, 7/4 time. The piano accompaniment is in common time. The vocal line consists of eighth and sixteenth notes. The piano part features sustained notes and chords. Measure numbers 8 through 12 are indicated below the staff.

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, indicated by a bass clef and a common time signature. The vocal line begins with a dotted half note followed by an eighth note, then a series of sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

(XI.) Hymn Tune.

The musical score consists of two staves. The soprano staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The vocal line begins with a sustained note followed by a series of eighth-note pairs. The piano accompaniment staff uses a bass F-clef, a common time signature, and a key signature of one sharp. It features eighth-note chords and sustained notes.

(XII) II. T

$\frac{4}{3}$ $\frac{6}{7}$ $\frac{6}{7}$ $\frac{6}{4}$

(XII.) Hymn Tune.

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, featuring a bass clef and a common time signature. The vocal line begins with a dotted half note followed by an eighth note, continuing with a series of eighth notes and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords.

A musical score page showing measures 6 through 7 for an orchestra. The score includes multiple staves with various instruments. Measure 6 starts with a forte dynamic. Measure 7 begins with a piano dynamic. The page features a mix of common and irregular time signatures, with some measures starting in 6/8 or 4/8 and transitioning to 7/8.

CHAPTER X.

MODULATION TO NEARLY RELATED KEYS.

(Pages 101—111.)

(I.) *Moderato.*

A musical score page featuring a vocal line in soprano clef and a piano accompaniment. The vocal line consists of eighth-note patterns. The piano accompaniment features a bass line with sustained notes and harmonic chords. Measure numbers 4, 6, 6, 7, 6, 6, 6, 6, 6, 7 are indicated below the staff.

(II.) *Andantino.*

(III.) *Andante.*

A musical score for piano, page 10, featuring a treble clef, a key signature of one sharp, and a common time signature. The score consists of two staves. The top staff shows a melody with eighth and sixteenth note patterns. The bottom staff shows harmonic bass notes. Measure 3 starts with a bass note B followed by a treble note A. Measures 4 and 5 show a bass note G followed by a treble note F. Measure 6 starts with a bass note E followed by a treble note D.

A musical score page featuring a vocal line and a piano accompaniment. The vocal line consists of a single melodic line on a staff. The piano accompaniment is provided by a basso continuo part, indicated by a bass clef and a 'C' with a basso continuo symbol. Below the staff, a series of numbers (6, 6, 6, 7, b6, 6, 6, 6, 6, 6, 7) are written, likely indicating specific notes or chords to be played.

(IV.) *Un poco Allegro.*

Musical score for Exercise IV in common time, 3 flats. The melody consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a half note followed by eighth notes. Below the staff are fingerings: 3, #6, 6; #6, 6, 6; 6, 5, #4, 5; #4, 6; 5, 7. The bass line is also indicated with numbers: 3, 4, 2, 3, 2; 4, 3, 2, 3, 2.

(V.) *Pastorale.*

Musical score for Exercise V in common time, 3 flats. The melody consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a half note followed by eighth notes. Below the staff are fingerings: 3, 8, 7; 6, 5, 4; 2, 4, 3, 2; 5, 6, 7, 6, 5, 4, 3, 2.

(VI.) *Andante con moto.*

Musical score for Exercise VI in common time, 3 flats. The melody consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a half note followed by eighth notes. Below the staff are fingerings: 3, 4, 6, 6, 5; 6, 5, 4, 6, 4; 6, 6, 6, b5; b6, b5.

(VII.) *Larghetto.*

Musical score for Exercise VII in common time, 3 sharps. The melody consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a half note followed by eighth notes. Below the staff are fingerings: 3, #6, 6, 5, 6, 4; 6, #6, 7, 2, 3; 6, 6, 6, 8, b7; 6, 5, 6, 6, 4, 7.

(VIII.) *Double Chant.*

Musical score for Exercise VIII in common time, 3 sharps. The melody consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a half note followed by eighth notes. Below the staff are fingerings: 3, 6, 2; #4, 6, #6, 7, 2.

(IX.) *Doubble Chant.*

Musical score for Exercise IX in common time, 3 sharps. The melody consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a half note followed by eighth notes. Below the staff are fingerings: 8, 6, 2; #4, 6, #6, 5, 4, 3; 2, 4, 6, 4, 2.

(X.) *Hymn Tune. Moderato.*

Musical score for Exercise X in common time, 3 sharps. The melody consists of two measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a half note followed by eighth notes. Below the staff are fingerings: 5, 6, 3; #6, 4, 6, 7, 4; 6, 5, 4, 7, 4; 6, 6, 6, 8, 7.

(XI.) Hymn Tune.

The musical score consists of two staves of music. The top staff is for the soprano voice and the bottom staff is for the alto voice. Both staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The soprano staff has a tempo marking of 'T = 44'. Fingerings are indicated below the notes: for the soprano, the first measure has '8 6', the second measure has '6 8 7' over '4', and the third measure has '6 8 7' over '4'. For the alto, the first measure has '6 5' over '4', the second measure has '5' over '5', and the third measure has '6 7' over '4'. The vocal parts are separated by a vertical bar line.

(XII.) Hymn Tune. *Allegro.*

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, starting with a bass clef and a common time signature. The vocal line begins with a dotted half note followed by an eighth note, then continues with a series of eighth notes. The piano accompaniment provides harmonic support with sustained notes and chords.

CHAPTER XII.

CHROMATIC TRIADS IN A KEY.

(Pages 121-133.)

[*N.B.*.—In the following exercises, auxiliary and passing notes may be introduced where practicable.]

(1.) *Allegro.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. Measures 3 through 10 are shown, with measure numbers placed below the notes. The music consists of eighth and sixteenth note patterns.

(II.) *Moderato,*

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff is for the piano, featuring a bass clef and a common time signature. The vocal line begins with a dotted half note followed by an eighth note, then continues with a series of eighth notes and sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

D: b 6

(III.) *Moderato.*

Musical score for 'The Star-Spangled Banner' showing measures 5 through 11. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff uses an alto F-clef, a common time signature, and a key signature of one sharp. The vocal line includes lyrics such as 'o'er the rampart we watch'd' and 'o'er the rampart we watch'd'. Measure 5 starts with a half note '5' followed by a quarter note '6'. Measure 6 starts with a half note '5' followed by a quarter note '6'. Measure 7 starts with a half note '5' followed by a quarter note '6'. Measure 8 starts with a half note '5' followed by a quarter note '6'. Measure 9 starts with a half note '5' followed by a quarter note '6'. Measure 10 starts with a half note '5' followed by a quarter note '6'. Measure 11 starts with a half note '5' followed by a quarter note '6'.

(IV.) *Un poco Andante.*

(V.) *Larghetto.*

(VI.) *Un poco Allegro.*

(VII.) *Vivace.*

(VIII.) *Andante.*

(IX.) *Double Chant.*

(X.) *Hymn Tune. Moderato.*

(XI.) Hymn Tune. *Andante.*

Fingerings for Hymn Tune (XI):

- Staff 1: 8, 6, 6, 4, 2, 6, 6, 6, 8, 7, 4
- Staff 2: 6, 7, 6, #4, 2, 6, 7, 6, 6, 8, 7, 4

(XII.) Hymn Tune. *Allegretto.*

Fingerings for Hymn Tune (XII):

- Staff 1: 8, 6, 3, 4, 6, 6, 7, 7, 6, 6, 6, 5
- Staff 2: 6, 4, 6, b6, 5, 6, 6, 6, 6, 6, 5
- Staff 3: 6, 5, 6, 6, 5, 6, 6, 6, 7, 6, 7
- Staff 4: 4, 3

CHAPTER XIII.

THE FUNDAMENTAL CHORDS OF THE SEVENTH ON THE SUPERTONIC AND TONIC.

(Pages 134—146.

(I.) *Andante.*

Fingerings for Fundamental Chords of the Seventh (I):

- Staff 1: 3, 6, 5, 7, b7, 6, 5, 6, 6, 6, 5
- Staff 2: 4, 3, 6, 5, 6, 5, 6, 4, 5, 2, 8, 7

(II.) *Larghetto.*

Fingerings for Fundamental Chords of the Seventh (II):

- Staff 1: 8, 6, 6, 6, 2, 6, 5, 6, 6, 6, 5, 7
- Staff 2: 4, 3, 6, 5, 2, 6, 5, 6, 6, 7, 5, 7

(III.) *Un poco Allegro.*

Fingerings for Fundamental Chords of the Seventh (III):

- Staff 1: 3, 6, 6, 4, 6, 7, #6, 6, 7, 17
- Staff 2: 4, 5, 2, 6, 6, 6, #4, 2, 6, 7, 4, 7

(IV.) *Andante.*

(V.) *Vivace.*

(VI.) *Siciliana. Andante.*

(VII.) *Lento.*

(VIII.) *Double Chant.*

(IX.) *Double Chant.*

(X.) Hymn Tune. *Moderato.*

3 6 6 6 6 4 2 6 4 6 2 4 6 6 5
6 4 2 6 4 6 4 2 6 4 6 4 2 6 4 5

3 6 4 2 6 4 6 4 2 6 4 6 4 2 6 4 5

(XI.) Hymn Tune. *Andante.*

3 #6 #4 6 #6 6 5 4 6 7 6 6 6 4 7
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 7 6 7 #6 6 6 16 5 #4 #6 6 7 6 6 4 5
2 #4 #4 #4 #4 #4 #4 #4 #4 #4 #4 #4 #4 #4 #4 #4

(XII.) Hymn Tune. *Andante.*

3 6 6 6 4 5 5 6 6 6 4 6 6 6 5 4 3
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 6 6 6 4 2 6 6 6 5 4 4 6 6 5 4 3
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

5 6 6 6 97 6 6 6 6 6 6 6 6 6 4 6 6 6 6 5
5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3

CHAPTER XIV.

CHORDS OF THE NINTH. ENHARMONIC MODULATION.

(Pages 147—167.)

(I.) *Tempo di Gavotta.*

3 7 #6 7 — 6 #4 6 #4 6 5 7
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 — 6 #6 6 6 7 8 6 7 6 — 7

(II.) *Allegretto.*

Musical score for Exercise II in 2/4 time, G major. The score consists of two staves of music with corresponding fingerings below each note. The first staff starts with a quarter note on the 5th finger. The second staff starts with a quarter note on the 6th finger.

(III.) *Andante.*

Musical score for Exercise III in 2/4 time, G major. The score consists of two staves of music with corresponding fingerings below each note. The first staff starts with a quarter note on the 8th finger. The second staff starts with a quarter note on the 7th finger.

(IV.) *Andantino.*

Musical score for Exercise IV in 2/4 time, G major. The score consists of two staves of music with corresponding fingerings below each note. The first staff starts with a quarter note on the 3rd finger. The second staff starts with a quarter note on the 4th finger.

(V.) *Poco lento.*

Musical score for Exercise V in 2/4 time, G major. The score consists of two staves of music with corresponding fingerings below each note. The first staff starts with a quarter note on the 5th finger. The second staff starts with a quarter note on the 4th finger.

(VI.) *Vivace.*

Musical score for Exercise VI in 2/4 time, G major. The score consists of three staves of music with corresponding fingerings below each note. The first staff starts with a quarter note on the 3rd finger. The second staff starts with a quarter note on the 6th finger. The third staff starts with a quarter note on the 4th finger.

(VII.) *Larghetto.*

Musical score for Exercise VII in 2/4 time, G major. The score consists of three staves of music with corresponding fingerings below each note. The first staff starts with a quarter note on the 8th finger. The second staff starts with a quarter note on the 5th finger. The third staff starts with a quarter note on the 3rd finger.

(VIII.) Double Chant.

Fingerings below notes:

Staff 1: 3 6 6 6 4 6 6 6 #6 6 7 6 #4 3 6 6 7
 Staff 2: 5 #2 4 4 6 6 6 6 6 5 — 7 5 4 5 — 4 4 6 7 4 — 9 8

(IX.) Double Chant.

Fingerings below notes:

Staff 1: 3 7 6 #4 6 6 6 6 6 6 5 — 7 5 4 5 — 4 4 6 7 4 — 9 8
 Staff 2: 3 7 6 #4 6 6 6 6 6 6 5 — 7 5 4 5 — 4 4 6 7 4 — 9 8

(X.) Hymn Tune. *Andante.*

Fingerings below notes:

Staff 1: 8 4 6 6 7 6 4 6 7 6 2 6 7 — 9 8 7
 Staff 2: 7 6 #4 6 6 #6 6 6 #6 6 4 2 6 7 7 7

(XI.) Hymn Tune. *Moderato.*

Fingerings below notes:

Staff 1: 8 6 6 6 #4 7 6 6 #5 6 6 7 b7
 Staff 2: 6 D7 #4 6 6 6 6 4 6 27 27 4

(XII.) Hymn Tune. *Lento.*

Fingerings below notes:

Staff 1: 8 7 6 6 7 6 5 4 5 4 2 6 4
 Staff 2: 6 6 7 6 5 #4 6 6 27 6 5 4 3
 Staff 3: 7 #6 27 6 4 6 6 5 6 6
 Staff 4: b7 6 b5 6 7 6 4 6 4 4 2

CHAPTER XV.

CHORDS OF THE ELEVENTH.
(*Pages 168—177.*)(I.) *Moderato.*

Fingerings below notes:

Staff 1: 5 6 7 4 6 7 4 6 5 6 5
 Staff 2: 7 6 — 27 6 5 2 6 4 7

(II.) *Larghetto.*

(III.) *Allegro.*

(IV.) *Andante.*

(V.) *Larghetto.*

The image shows the musical score for 'Lied der Freiheit' in 2/4 time. The vocal line (Soprano) begins with a dotted half note followed by an eighth note. The piano accompaniment consists of eighth-note chords. Measure 5 ends with a fermata over the vocal line. Measure 6 starts with a sixteenth-note figure in the piano. Measure 7 concludes with a melodic line in the vocal part.

(VI.) *Andante.*

(VII.) *Pastorale.*

The musical score consists of two staves of handwritten musical notation. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measures 3 through 10 are shown, with measure 10 ending on a double bar line.

(VIII.) *Andante con moto.*

(IX.) *Double Chant.*

(X.) *Hymn Tune. Vivace.*

(XI.) *Hymn Tune. Un poco Lento.*

(XII.) Hymn Tune. *Andante.*

Fingerings for the first staff:

5	7	4	6	7	6	5	6	6	7	7	6	7
2				4	3		5					

Fingerings for the second staff:

4	6	6	—	7	6	6	6	6	6	7	6	7
2	5			4	4	5	6	3	4	5	7	4
				3			3					

CHAPTER XVI.

CHORDS OF THE THIRTEENTH.

(Pages 178–196.)

(I.) *Moderato.*

Fingerings for the first staff:

3	4	6	#5	#4	#5	7	#6	6	#6	6	6	#5
3							4					5

Fingerings for the second staff:

4	6	6	6	6	—	6	7	b7	7	7	7	
2	4		4	5				4				3

(II.) *Allegretto.*

Fingerings for the first staff:

8	6			#6	6	3	9	7	5	#5	7	6
				4				4	3		#4	2
3												

Fingerings for the second staff:

6	#6	—	6	9	#5	6	4	#5	b7	7	—	7	6
4	—	4	7	—			2			6	—	#4	2
3	—		6	5						3	3		

Fingerings for the third staff:

7	6	—	6	4	2	6	6		6	7	—	6	5
#5	—									3	—		

(III.) *Andante.*

Fingerings for the first staff:

8	6	7	—	6	6	6	#4	6	#7	6	6	6	5	7
#5	5			4	5			#2	#3	4	5	4	4	2

Fingerings for the second staff:

6	b7	b7	6	6	#4	7	6	7	#4	6	6	6	7	
								3						

(IV.) *Andante.*

Fingerings for the first staff:

3	6	5	—	6	6	6		5	6	6	7	6	#7	
2				4	5				4					

Fingerings for the second staff:

4	6	6	6	b6	b5	#4	b5	#4	#6	6	7	7		
2				3	#2				4					

(V.) *Moderato.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measures 3 through 10 are shown, with measure numbers above the staff. The music consists of eighth and sixteenth note patterns. Below the staff, there are numerical fingerings and rests indicating performance details.

(VI.) *Larghetto.*

(VII.) *Andante con moto.*

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, indicated by a bass clef. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The vocal part includes several rests and dynamic markings like forte (f) and piano (p). The piano part features a bass line with sustained notes and eighth-note chords.

(VIII.) *Allegretto.*

(IX.) *Cen. moto.*

(X.) Double Chant.

(XI.) Hymn Tune. *Andante.*

(XII.) Hymn Tune. *Lento.*

CHAPTER XVII.

THE CHORD OF THE AUGMENTED SIXTH.

(Pages 197—213.)

(I.) *Con moto.*

B ♯

(II.) *Andante.*

Musical score for section (II.) Andante. The score consists of three staves of music in common time. The key signature is A major (no sharps or flats). The bassoon part is shown with its natural pitch. Below each staff are harmonic numbers indicating the progression of chords. The first staff starts with a 3 over a 5, followed by a 6, 6, 4, 2, 6, 7, 4, 3. The second staff starts with a 6, 6, 6, 4, 2, 5, 4, 2, 6, 6, 7. The third staff starts with a 7, 6, 6, 4, 2, 6, 4, 2, 6, 6, 7.

(III.) *Moderato.*

Musical score for section (III.) Moderato. The score consists of two staves of music in common time. The key signature is A major. The bassoon part is shown with its natural pitch. Below each staff are harmonic numbers. The first staff starts with a 8, 6, 6, 4, 5, 6, 7, 7, 6, 6, 7, 7, 4, 3. The second staff starts with a 6, 7, 6, 4, 2, 6, 4, 7, 6, 6, 5, 8.

(IV.) *Andantino.*

Musical score for section (IV.) Andantino. The score consists of two staves of music in common time. The key signature is A major. The bassoon part is shown with its natural pitch. Below each staff are harmonic numbers. The first staff starts with a 5, 6, 6, 5, 6, 6, 5, 6, 6, 5, 4, 3. The second staff starts with a 7, 6, 5, 4, 5, 6, 5, 4, 6, 5, 4, 5, 5.

(V.) *Un poco Allegro.*

Musical score for section (V.) Un poco Allegro. The score consists of two staves of music in common time. The key signature is A major. The bassoon part is shown with its natural pitch. Below each staff are harmonic numbers. The first staff starts with a 8, 6, 7, 6, 9, 6, 5, 6, 6, 7, 5, 4, 4, 7, 5, 7. The second staff starts with a 6, 6, 7, 5, 4, 6, 6, 6, 8, 6, 7, 7, 3, 7, 5, 4, 8.

(VI.) *Allegro.*

Musical score for section (VI.) Allegro. The score consists of two staves of music in common time. The key signature is A major. The bassoon part is shown with its natural pitch. Below each staff are harmonic numbers. The first staff starts with a 5, 6, 6, 5, 6, 6, 5, 6, 6, 5, 4, 3, 2, 3. The second staff starts with a 7, 6, 5, 4, 5, 6, 5, 4, 6, 5, 4, 4, 3, 2, 3.

(VII.) *Allegretto.*

(VIII.) *Larghetto.*

A musical score for piano, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is B-flat major (two flats). The time signature is common time. Measure 5 starts with a forte dynamic. Measures 6-7 show a transition with eighth-note patterns. Measure 8 begins with a forte dynamic. Measure 9 features a melodic line with eighth-note pairs. Measure 10 concludes the section with a forte dynamic.

(IX.) Double Chant.

(X.) Hymn Tune. *Moderato.*

The musical score consists of two staves of music. The top staff is in G major and the bottom staff is in C major. The lyrics are written below the notes, alternating between English and German. The English lyrics are: "O say can you see, by the dawn's early light, our flag on the field of battle never shall be...". The German lyrics are: "Ob' du siehst, am Morgen des Tages, wie unser Flagge auf dem Schlachtfeld nie...". The score includes various dynamics like forte and piano, and rests.

(XI.) Hymn Tune. *Andante.*

Musical score for orchestra, page 10, measures 8-11. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of B-flat major (two flats). The bottom staff uses a bass F-clef, a common time signature, and a key signature of B-flat major (two flats). Measure 8 starts with a eighth note followed by a sixteenth note. Measures 9 and 10 continue with eighth notes and sixteenth notes. Measure 11 concludes with a eighth note followed by a sixteenth note.

(XII.) Hymn Tune. *Lento.*

A musical score for 'The Star-Spangled Banner' in common time and C major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords. Measure 8 starts with a piano dynamic. Measures 9-10 show a transition with different note patterns. Measures 11-12 continue the melody. Measures 13-14 show another transition. Measures 15-16 conclude the section.

CHAPTER XVIII.

THE SO-CALLED "DIATONIC DISCORDS."

(Pages 214—220.)

(I.) *Moderato.*

Two staves of music in common time, key signature of one flat. The first staff has a basso continuo (BC) clef, and the second has a soprano (C) clef. Figured bass notation is provided below each staff. The music consists of eighth-note patterns.

Figured Bass (Staff 1): 8, 7, 7, —, 7, 7, 7, 6, 5
Figured Bass (Staff 2): 4, 6, 4, 6, 4, 6, —, 6, 5, 6, 7, 7

(II.) *Andante.*

Two staves of music in common time, key signature of one flat. The first staff has a basso continuo (BC) clef, and the second has a soprano (C) clef. Figured bass notation is provided below each staff. The music consists of eighth-note patterns.

Figured Bass (Staff 1): 5, ♯6, 6, 6, ♯4, 6, 4, 6, 4, 6, 4, 3
Figured Bass (Staff 2): 7, 7, 7, 7, 7, 6, ♯6, 6, 6, 5, ♯

(III.) *Allegretto.*

Two staves of music in common time, key signature of one sharp. The first staff has a basso continuo (BC) clef, and the second has a soprano (C) clef. Figured bass notation is provided below each staff. The music consists of eighth-note patterns.

Figured Bass (Staff 1): 3, 6, 6, 7, 6, 6, 4, 6, 6, 4, 5
Figured Bass (Staff 2): 4, 6, 4, 6, 6, 6, 7, 6, 7, 7, 7, 7, 7, 7
Figured Bass (Staff 1): 7, 8, 7, 6, 5, —, 6, ♯4, 6, ♯6, 7, 5, 6, 7
Figured Bass (Staff 2): 7, 8, 7, 6, 5, —, 6, ♯4, 6, ♯6, 7, 5, 6, 7

(IV.) *Andante.*

Two staves of music in common time, key signature of one flat. The first staff has a basso continuo (BC) clef, and the second has a soprano (C) clef. Figured bass notation is provided below each staff. The music consists of eighth-note patterns.

T. S. (a) Figured Bass (Staff 1): 6, 7, 6, 5, 6, 6, 5, 5, 4, 3
T. S. Figured Bass (Staff 2): 2, 5, ♭4, 5, 4, —, 2

(V.) *Larghetto.*

Two staves of music in common time, key signature of one sharp. The first staff has a basso continuo (BC) clef, and the second has a soprano (C) clef. Figured bass notation is provided below each staff. The music consists of eighth-note patterns.

Figured Bass (Staff 1): 3, 6, 7, 7, 7, 7, 7, 8, 6, ♯6, ♯4, 2, 6, 5, 5, 4, 3
Figured Bass (Staff 2): 6, ♭4, 6, 4, 6, 4, 2, 5, 7, 7, 4, 6, 9, 6, 6, 7, 6, 7, 4, 3

(a) T. S., the abbreviation for the Italian *Tasto Solo*, indicates that there is to be no harmony above the bass, the other voices being in unison and octaves with it till the figured bass is found again—in the present case on the first note of the third bar.

X

(VI.) Double Chant.

8 4 6 6 4 6 4 8 6 4 7 9 7 9 7 7

(VII.) Hymn Tune. *Moderato.*

8 4 6 6 5 6 5 6 6 5 6 6 7 6 5

(VIII.) *Andante.*

8 4 6 7 9 8 5 6 4 6 4 6 7 6 7
2 5 2 4 2 6 2 5 2 4 2 6 4

CHAPTER XIX.

SUSPENSIONS.

(Pages 221 — 236.)

(I.) *Moderato.*

8 4 3 4 7 6 9 8 7 3 7 6 #6 6 6 6 6 6 6
2 6 5 5 4 4 5 4 6 5 4 5 4 5 4 5 4

9 8 7 6 5 #4 5 6 4 6 9 8 7 3 #6 6 6 7
7 6 4 3 2 2 2 2 7 6 5 3 4 4 4 4

(II.) *Andante.*

8 5 7 4 3 #6 7 6 4 # 4 3 4 6 #6 #7 8 #7 3
2 5 7 4 3 2 2 2 7 6 5 3 4 6 5 5 3 4 3

9 8 #4 5 7 9 8 #4 5 #6 7 6 4 3 #6 6 5
7 6 2 2 5 7 6 2 2 4 2 4 4 4 4 4

(III.) *Andante.*

8 7 6 6 7 4 3 9 3 4 8 9 8 5 6 5 7 6 6 5 5
7 6 6 7 4 3 9 3 4 8 9 8 5 6 5 7 6 6 5 5

4 5 5 7 7 6 7 6 7 8 7 6 7 6 6 9 8 9 8 7 6 5 7
2 5 2 4 2 4 2 4 5 6 5 6 7 6 4 5 6 7 6 4

(IV.) *Moderato.*

Music score for section IV in Moderato tempo. The score consists of three staves of music with corresponding hand positions indicated below each staff. The first staff starts with a C-clef, a common time signature, and a key signature of one sharp. The second staff starts with a C-clef, a common time signature, and a key signature of one sharp. The third staff starts with a C-clef, a common time signature, and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, and rests. Hand positions are numbered from 1 to 10, indicating the fingers used for plucking or strumming.

(V.) *Andante.*

Music score for section V in Andante tempo. The score consists of three staves of music with corresponding hand positions indicated below each staff. The first staff starts with a C-clef, a common time signature, and a key signature of one sharp. The second staff starts with a C-clef, a common time signature, and a key signature of one sharp. The third staff starts with a C-clef, a common time signature, and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, and rests. Hand positions are numbered from 1 to 10, indicating the fingers used for plucking or strumming.

(VI.) *Vivace*

Music score for section VI in Vivace tempo. The score consists of three staves of music with corresponding hand positions indicated below each staff. The first staff starts with a C-clef, a common time signature, and a key signature of one sharp. The second staff starts with a C-clef, a common time signature, and a key signature of one sharp. The third staff starts with a C-clef, a common time signature, and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, and rests. Hand positions are numbered from 1 to 10, indicating the fingers used for plucking or strumming.

(VII.) *Andantino.*

Music score for section VII in Andantino tempo. The score consists of two staves of music with corresponding hand positions indicated below each staff. The first staff starts with a C-clef, a common time signature, and a key signature of one sharp. The second staff starts with a C-clef, a common time signature, and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes, and rests. Hand positions are numbered from 1 to 10, indicating the fingers used for plucking or strumming.

(VIII.) *Allegro scherzando.*

Fingerings for Exercise VIII:

- Staff 1: 5, 4, 6, 5, 6, 7, 4, —, 6, 6, 9, 4, 8, 3, 3, —.
- Staff 2: 3, —, 6, 4, 3, 6, 5, —, 6, 4, —, 2, —, 3, —.
- Staff 3: 6, 4, 3, 7, 9, 6, 7, 4, 5, 4, 2.
- Staff 4: 7, 6, 2, 7, 4, 3, 7, 9, 8, 6, 7, 9, 8, 7.

(IX.) *Double Chant.*

Fingerings for Exercise IX:

- Staff 1: 3, 6, 6, 4, 3, 6, 7, 6, 7, 6, 4, 6, 7, 6, 7, 4, 2.
- Staff 2: 5, —, 6, 7, 6, 9, 8, 7, 7, 7, 4, 7, 3.

(X.) *Hymn Tune. Moderato.*

Fingerings for Exercise X:

- Staff 1: 3, 4, 3, 7, 6, 6, 5, 2, —, 9, 8, 6, 4, 7.
- Staff 2: 5, 6, 7, 6, 9, 8, 7, 7, 7, 4, 7, 3.

(XI.) *Hymn Tune. Andante.*

Fingerings for Exercise XI:

- Staff 1: 3, 6, 9, 6, 4, 3, 7, 6, 9, 8, 4, 3, 6.
- Staff 2: b7, 9, 8, 4, 3, 7, 6, 9, 8, 4, 5, 3.

(XII.) *Hymn Tune. Moderato.*

Fingerings for Exercise XII:

- Staff 1: 3, 9, 8, 6, 4, 6, 7, 6, 6, 4, 4, 3, 6, 7, 6, 5, 6, 7, 6.
- Staff 2: 2, 4, —, 5, 6, 7, 4, —, 6, 7, 6, 2, 4, 7, 6, 6, 5, 7.

CHAPTER XX.

PEDALS.

(Pages 237—244.)

(I.) *Allegretto.*

(II) Bassoon.

3 9 3 - 7 6 3 6 9 5 6 7 7 8 6 # 4 6 6 6 6 6 7
7 4 4 6 7 b 7 4 5 4 3 2 4 b 6 6 5 4 .
5 2 7 4 - 4 4 4 3 2 4 4 - 3

(II.) *Larghetto.*

The musical score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff uses an alto F-clef, a common time signature, and a key signature of one sharp. The lyrics are as follows:

8 5 — 5 6 7 6 #6 6 5 7 5 6 7 8 9 7 7 6 5
4 #4 3 4 4 5 5 6 6 6 5 5 4 3
2 — 3 #4 2 (a)
— 6 5 — 6 — 6 6 5 7 6 6 5 5 4 3 6 7
5 #5 5 4 5 9 8 7 7 6 6 5
9 9 9 8 7 7

(III.) *Andante.*

The musical score consists of two staves of handwritten musical notation. The top staff uses a soprano C-clef, common time, and a key signature of one sharp. The bottom staff uses an alto F-clef, common time, and a key signature of one sharp. Both staves have a tempo marking of 'P.M.'. The lyrics are written below the notes in a cursive script.

(IV.) *Un poco Lento.*

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is F major (one sharp). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The lyrics are written below each staff, aligned with the notes. The first staff contains the lyrics 'O say can you see', the second 'by the dawn's early light', and the third 'our banner in the sky'. The music includes various note values such as eighth and sixteenth notes, and rests. The vocal parts are separated by horizontal lines.

(a) The unusual order of the figures in this and the following chords shows the progression of the different voices. Compare *Harmony*, p. 177, Ex. 6, and p. 225, Ex. 5.

(V.) *Poco Vivace.*

The image shows three staves of musical notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time (indicated by a 'C'). The key signature is A major (no sharps or flats). The music consists of six measures. Measure 1: Soprano has eighth-note pairs (A, B), Alto has eighth-note pairs (E, F), Bass has eighth-note pairs (D, E). Measure 2: Soprano has eighth-note pairs (A, B), Alto has eighth-note pairs (E, F), Bass has eighth-note pairs (D, E). Measure 3: Soprano has eighth-note pairs (A, B), Alto has eighth-note pairs (E, F), Bass has eighth-note pairs (D, E). Measure 4: Soprano has eighth-note pairs (A, B), Alto has eighth-note pairs (E, F), Bass has eighth-note pairs (D, E). Measure 5: Soprano has eighth-note pairs (A, B), Alto has eighth-note pairs (E, F), Bass has eighth-note pairs (D, E). Measure 6: Soprano has eighth-note pairs (A, B), Alto has eighth-note pairs (E, F), Bass has eighth-note pairs (D, E). Measures 7-12: The music continues with eighth-note pairs for each staff, with some notes tied over from the previous measure. Measure 13: The music concludes with eighth-note pairs for each staff.

(VI.) *Con moto.*

A musical score for "The Star-Spangled Banner" in G major, 2/4 time. The score consists of four staves, each with a treble clef and a key signature of one sharp. Below each staff are sets of numbers indicating pitch and rhythm. The first staff starts with a sixteenth-note pattern followed by eighth notes. The second staff begins with a quarter note. The third staff starts with a sixteenth-note pattern. The fourth staff begins with a quarter note.

(VII.) Double Chant.

Musical score for 'The Star-Spangled Banner' featuring a melody line and lyrics in a two-line staff system.

(VIII.) Hymn Tune. *Andante.*

(IX.) Hymn Tune. *Larghetto.*

The musical score for Hymn Tune (IX.) is written in three staves. The first staff starts with a whole note (8), followed by a half note (4), a quarter note (5), another whole note (9), a half note (8), a quarter note (5), a dotted half note (6), a dotted quarter note (7), a half note (8), a quarter note (5), a half note (3), a quarter note (4), a half note (2), a quarter note (3). The second staff starts with a half note (5), followed by a quarter note (6), a half note (8), a half note (7), a quarter note (5), a half note (8), a quarter note (5), a half note (6), a half note (7), a quarter note (5), a half note (8), a quarter note (5), a half note (3). The third staff starts with a half note (5), followed by a quarter note (6), a half note (8), a half note (7), a quarter note (5), a half note (8), a quarter note (5), a half note (6), a half note (7), a quarter note (5), a half note (8), a quarter note (5), a half note (3).

[The following Exercise, containing several chords of five notes (including the pedal note), had better be written in five-part harmony throughout. The student is advised to take a second alto for the additional voice, as this will give the easiest positions of the harmony.]

(X.) Hymn Tune. (5 voices.) *Lento.*

The musical score for Hymn Tune (X.) is written in two staves. The top staff starts with a half note (5), followed by a quarter note (6), a half note (7), a quarter note (3), a half note (8), a half note (7), a quarter note (8), a half note (6), a half note (7), a quarter note (6), a half note (5). The bottom staff starts with a half note (4), followed by a quarter note (5), a half note (7), a quarter note (3), a half note (5), a half note (6), a quarter note (5), a half note (7), a half note (5), a quarter note (4), a half note (2), a quarter note (2).



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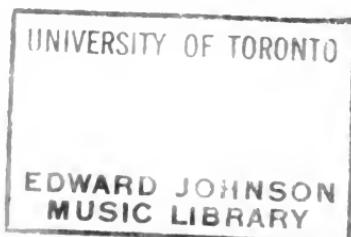
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